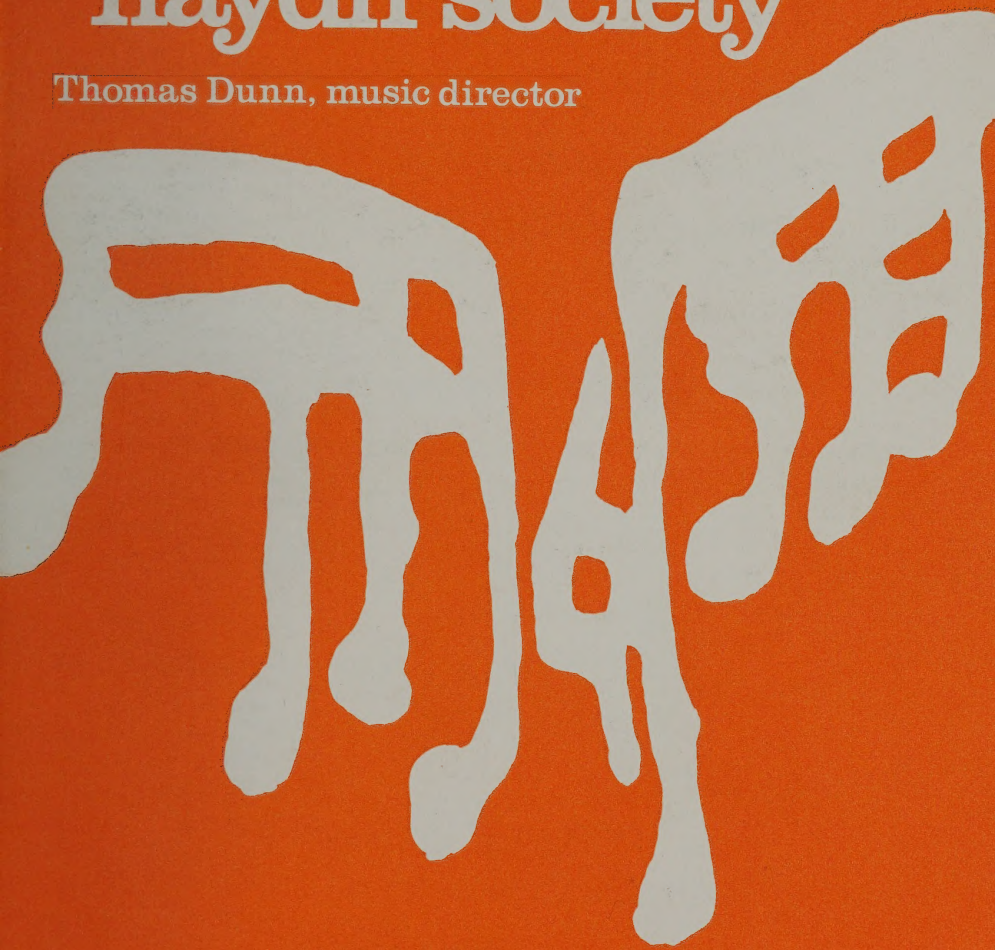


Handel and Haydn Society

Thomas Dunn, music director



158th season

*Events such as the
Handel and Haydn Society
Concerts bring us together by
the communication of beauty
through the art of music.*



New England Telephone

*From harmony, from
heavenly harmony
This universal frame began:
From harmony
to harmony
Through all the compass
of the notes it ran,
The diapason closing
full in Man.*

Dryden, A Song for St. Cecilia's Day

HANDEL AND HAYDN SOCIETY

158th Season

1972-1973

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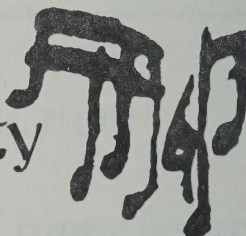
1972-73 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I: HAYDN VAUGHAN WILLIAMS	November 3, 8:30 p.m., Jordan Hall Symphony No. 60 (The Absent-minded) Dona nobis pacem
PROGRAM II: HANDEL	December 8 & 10, 8:00 p.m., Symphony Hall Messiah (Version of the Foundling Hospital, 1758)
PROGRAM III: LEOPOLD MOZART ARGENTO MILHAUD	February 9, 8:30 p.m., Jordan Hall Die Schlittenfahrt The Masque of Angels 'Adame Miroir
PROGRAM IV: BACH	March 30, 8:30 p.m., Symphony Hall St. John Passion (second version)
PROGRAM V: DALLAPICCOLA RICHARD FELCIANO STRAVINSKY	April 27, 8:30 p.m., Jordan Hall Canti di Prigionia To be announced (Premiere of a new multi-media work) Les Noces

158th Season

handel and haydn society

Thomas Dunn, Music Director



FOUR-CONCERT SUBSCRIPTION

December 8 & 10 8:00 p.m., Symphony Hall	HANDEL – Messiah (Version of the Foundling Hospital, 1758)
February 9 8:30 p.m., Jordan Hall	ARGENTO – The Masque of Angels MILHAUD – 'Adame Miroir LEOPOLD MOZART – Die Schlittenfahrt
March 30 8:30 p.m., Symphony Hall	BACH – St. John Passion (second version)
April 27 8:30 p.m., Jordan Hall	DALLAPICCOLA – Canti di Prigionia RICHARD FELCIANO – to be announced (Premiere of a new multi-media work) STRAVINSKY – Les Noces

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performance of Messiah.

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HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

NOVEMBER 3, 1972 / JORDAN HALL / 8:30 p.m.

Donna Roll, *soprano*

Raymond Gibbs, *baritone*

Peter Johnson, *narrator*

Chorus and Orchestra of the Handel and Haydn Society

Thomas Dunn, *conducting*

HAYDN

Symphony No. 60, "Il Distratto"

I. Adagio — Allegro di molto

II. Andante

III. Menuetto

IV. Presto

V. Adagio (*di Lamentatione*)

VI. Finale

Intermission

VAUGHAN WILLIAMS Cantata, Dona nobis pacem

CANTATA

Dona Nobis Pacem

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep
in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

III

RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and
ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

IV

DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land and those that dwell therein

The harvest is past, the summer is ended, and we are not saved

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah VIII. 15-22

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

Daniel X. 19.

'The glory of this latter house shall be greater than of the former and in this place will I give peace.'

Haggai II. 9.

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

PROGRAM NOTES by Joseph Dyer

HAYDN: Symphony No. 60, "The Absent-minded"

Haydn's Symphony No. 60 in C major was written, as were the majority of his instrumental works and operas, for the court of Prince Nicholas Esterházy. A visiting troupe of players were to give a private performance of a comedy by Jean François Regnard (1655-1709), *Le distrait* (in German translation: *Der Zerstreute*), and Haydn furnished the incidental music. It apparently gave such pleasure that he decided to group the movements into a symphony. The *Pressburger Zeitung* of June 30, 1774 in commenting on the play singled out Haydn's contribution for its "musical humor, high spirits and intelligence," continuing with the perceptive observation that "the connoisseurs are amazed on the one hand whilst on the other the public is simply enchanted, for Hayden knows how to satisfy both parties." The first performance of the Symphony outside the court took place in Pressburg on November 22, 1774.

Since the music has connections of a general nature with the play a word on Regnard and *The Absent-minded* would not be pointless. Regnard was a man of many talents. A wealthy adventurer, he succeeded in having himself sold into slavery. One discussion of his career claims that while a slave he distinguished himself as a cook. He appears to have gotten embroiled with one of the ladies of his master's harem and his employment was summarily terminated in response to an offer of ransom from the French consul.

Le distrait (1697), a verse comedy in five acts, is based on one of the *Caractères* of La Bruyère. Léandre, the "absent-minded" of the play's title, is courting a young lady but his affliction leads to all kinds of complications. He says the wrong things to the wrong people and ruins a newly written letter by pouring ink over it instead of the powder intended to dry the ink. His only defense is to say: "Nature moves and directs me." All is happily resolved in the end, of course, thanks to the ubiquitous valet-maidservant cabal.

Some of the more obvious descriptive effects are the themes (first and fourth movements) which seem to bustle about aimlessly and the famous place in the last movement where the violinists absent-mindedly "forget" to tune their g-strings correctly and must do this before proceeding. The fourth movement teems with activity and features one of Haydn's rustic "bagpipe" effects. Even such a light-hearted work is not without its touches of *Sturm und Drang* in the first movement.

The Symphony was not forgotten after its 1774 performance. In 1803 Marie Therese, the musical wife of the Emperor Franz II, requested to hear it and a new set of parts was prepared by Haydn's copyist. The prominence of folksong material in several of the movements owes its existence to the origin of the Symphony in a popular entertainment. Indeed, "The Absent-minded" has a full complement of surprises — numerous even for a Haydn symphony.

VAUGHAN WILLIAMS: *Dona nobis pacem*

The present year (1972) marks the anniversary of Ralph Vaughan Williams' birth in Down Ampney a hundred years ago. Like his good friend Gustav Holst he concerned himself with reaching both performers and public at all levels of musical sophistication. Many of his sacred anthems have become standard repertoire pieces in British and American churches and in 1906 he edited *The English Hymnal*, writing for it the memorable tune *Sine nomine* ("For all the Saints"). He never eschewed what he saw as his responsibility to communicate, to express in music matters of essential concern to all. His musical language, influenced by Tudor music and the modal flavor of folksong, fell on receptive ears at home and abroad.

Vaughan Williams studied with both Parry and Stanford and earned the doctor's degree from Cambridge University. He did not, however, mature early as a composer for even as late as 1909 he went to France to study orchestration with Ravel. From this same year dates his first large work, the ambitious *Sea Symphony* for chorus and orchestra. Not long after this (in 1911) he composed the *Dirge for Two Veterans* later incorporated in the cantata *Dona nobis pacem* which we will hear this evening.

In 1936 the famous Huddersfield Choral Society was celebrating the centenary of its founding and commissioned Vaughan Williams to provide a suitable *pièce d'occasion*. The clouds of war were beginning to gather over Europe then, hence the appositeness of the subject chosen by the composer. As far as one can judge from *Dona nobis pacem* his outlook was optimistic, erroneously so as it turned out. Albert Coates conducted the cantata for the first time with the Huddersfield group in September, 1936. Six years later, during the darkest days of the war, *Dona nobis pacem* was programmed with the *Sea Symphony* on Vaughan Williams' seventieth birthday concert poignantly joining hopes for peace with the commemoration of "all brave captains and all intrepid sailors and mates" to whom England owed so much.

Vaughan Williams had held back the *Dirge* of 1911 already mentioned because his teacher, Charles Wood, had written a setting of the same text. He decided to use it now and drew additional texts from *Drum Taps*, the Civil War poems of Walt Whitman (1819-1892). These were combined with biblical texts and liturgical acclamations in an anticipation of Britten's *War Requiem*. One of the Wilfred Owen poems in that work elaborates on the dramatic confrontation suggested in the lines of "Reconciliation" (III). Inevitably, the stylistic contrast between the simpler "Dirge" and the more complex language of the rest of the cantata challenges to a degree the projection of complete stylistic homogeneity.

The six movements of the cantata are of unequal length and, in addition, movement V is further subdivided musically reflecting the diverse sources of its text. The "Angel of Death" segment may very well be, as Vaughan Williams thought, the first example of a House of Commons speech set to music. It is

followed by a repetition of the tremendous "Dona" dissonances, a canon remarkable more for its technique than for its expression and finally a brief arioso passage flowing directly into the concluding panegyric of peace.

The opening "Agnus Dei" emphasizes the urgency of the plea with long-held discords, first for the soloist and then for the chorus in frightened outbursts. The brutal fanfares of II carry total war to the civilian populace disrupting the works of peace with frenzied bugles and drums. The placid "Reconciliation" has its touchingly beautiful moments of melody, its endless throbbing dissolving into an *a cappella* elaboration of this same melody. In the "Dirge" (IV) we have one of solemn ceremonial events English composers seem to be able to capture so well. After two great wars and numerous smaller ones in this century our reaction to a funeral procession for two soldiers, father and son fallen on the same field of battle would scarcely concord with the stoic heroism of this movement but its elemental force is gripping.

Movement V leads without a break into the closing fantasia of jubilant exultation in the best Vaughan Williams tradition. The expectations of *Dona nobis pacem* proved to be unrealizable at the time of its composition; let us hope that our generation will not find them so.

NEXT CONCERT

Handel MESSIAH (Foundling Hospital Version of 1758)

Friday, December 8 and Sunday, December 10, 1972
Symphony Hall, 8:00 p.m., sharp

These concerts commemorate the last of the great charity performances conducted by Handel himself in the season before he died.

Soloists:

Diane Higginbotham, *soprano*
Eunice Alberts, *contralto*
Pamela Gore, *contralto*
Jon Humphrey, *tenor*
Francis Hester, *bass-baritone*

Tickets priced at \$7.50, \$6.50, \$5.50, \$4.50, and \$3.50 will be on sale by mail order only at the Society's office after November 6, 1972.

Tickets will be on sale at the Symphony Hall Box Office after November 24, 1972.

Thomas Dunn



Since his debut as a conductor in Europe in 1955 and in New York in 1957, Thomas Dunn has become well-known for his exciting program-making as well as for his literate and moving interpretations of music in a variety of styles.

Born in Aberdeen, South Dakota, and reared in Baltimore, he has taught in Swarthmore College, the Universities of Pennsylvania and New York (at Buffalo), the Peabody Conservatory, Union Theological Seminary, and Westminster Choir College, where he is at present Visiting Professor of Conducting. He has frequently been a lecturer at summer music programs, such as the Blossom and Aspen Festivals.

Now in his sixth year as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn holds positions as Editor-in-Chief of the E. C. Schirmer Music Company and Music Director of New York's Church of the Incarnation and Festival Orchestra. He has been the recipient of numerous scholarships and awards and earned degrees from Johns Hopkins and Harvard Universities and diplomas from the Peabody Conservatory and the Royal Conservatory in Amsterdam. He was the first American to receive the highest musical award of the Government of the Netherlands, the *Diploma in Orchestral Conducting*.

ASSISTING ARTISTS

DONNA ROLL, soprano, the 1970 winner of the Kirsten Flagstad Award, studied voice with David Blair McClosky. This winter she will perform in London, Copenhagen, Oslo and Stockholm. She has performed the title role in *Tosca* and the role of Elsa in *Lohengrin* at the Metropolitan Opera Summer Seminars. In 1971 she sang the role of Sieglinde in *Die Walküre* with the Long Island Symphony and last spring made her Boston debut singing Ariadne's Monologue from *Ariadne auf Naxos* of Richard Strauss with the Boston Philharmonia.

RAYMOND GIBBS, baritone, of the Metropolitan Opera, studied voice with Valeria Postnikova Post. He began his career in 1966 as regional winner of the San Francisco Opera Auditions. Since then, Mr. Gibbs has appeared with many of America's leading opera companies including the San Diego Opera Company, the New York City Opera Company, the Houston Grand Opera Company, and the Cincinnati Summer Opera Company. He has sung oratorio with the Brooklyn Philharmonia and the Festival Orchestra of New York. Mr. Gibbs made his debut performance in Boston in 1969 with the Handel and Haydn Society in Honegger's *King David*. He sang in the Society's performances of *Messiah* in 1970 and in Honegger's *La Danse des Morts* in 1971.

PETER C. JOHNSON, narrator, is a graduate of Harvard and a former English teacher. For two years (1970-72) he was a member of The Proposition, both in Boston and in the national touring company, as actor and assistant director. He may currently be heard (if not seen) as Dirty Frank on Channel 5's "Jabberwocky" children's program. He is also a writer and the contributor of light verse for this evening's program.

SIR GEORGE SMART, organist, violinist, conductor and composer, received his early musical education as a chorister of the Chapel Royal, learned organ-playing from Dupuis and studied composition with Arnold.

In 1791 he was appointed organist of St. James Chapel, Hampstead Road, and was also engaged as a violinist at Salomon's concerts. At a rehearsal of a Haydn symphony for one of Salomon's concerts, the drummer was absent. Haydn asked if anyone could play the drum part and Sir George volunteered. Unfortunately he was not experienced enough to play the part. Haydn finally had to give him a lesson in how to play the drums before the rehearsal could continue.

Smart was also a teacher of harpsichord and singing. He coached many singers including Jenny Lind in the traditional manner of singing Handel's songs. He introduced Mendelssohn's *St. Paul* to Liverpool and helped crown Victoria. During his ninety-one years he conducted at numerous large musical festivals throughout England but was never again asked to play drums.

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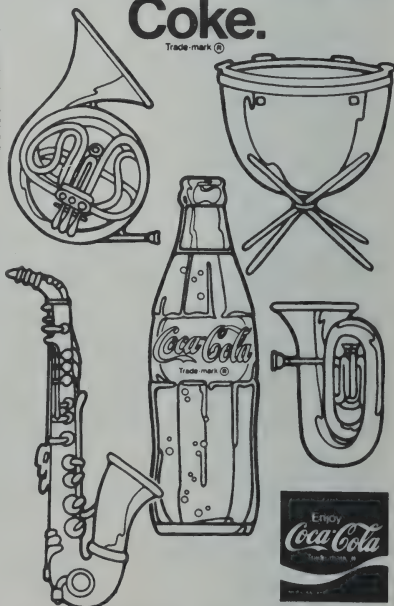
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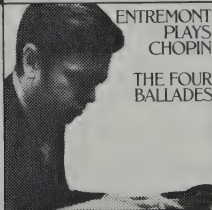
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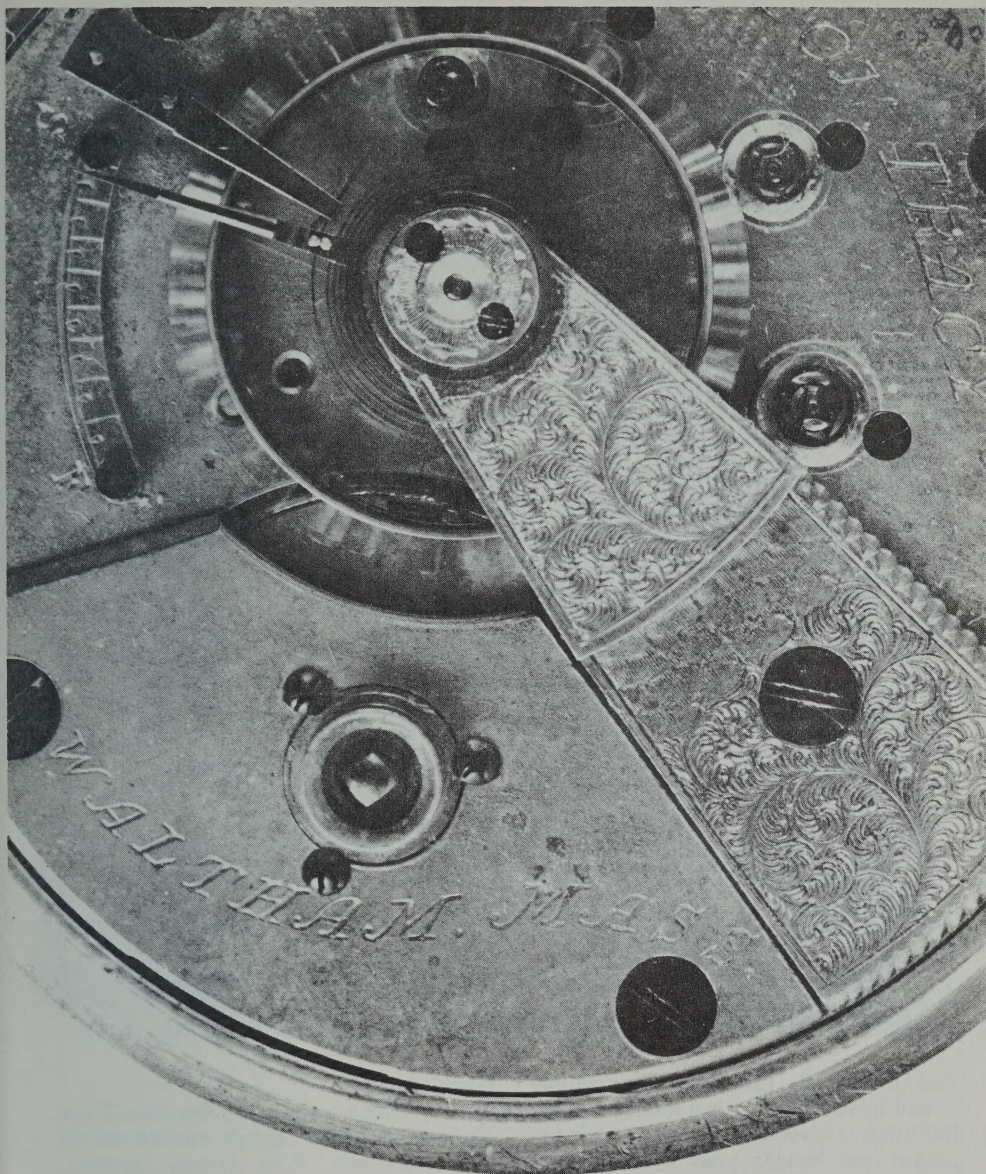
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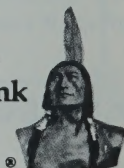
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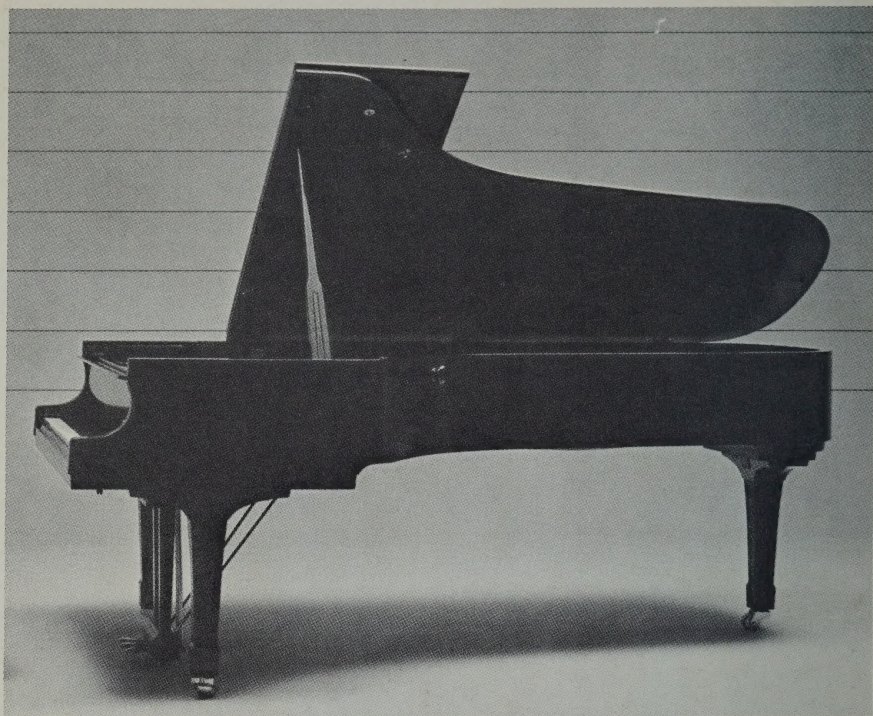


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